



SENTINEL HANDBOOK

PALLAS - A HISTORY

On the 27th October, 1974, young Aberdeen band Rainbow had their first practice together. One week later saw their first gig at Keith. The original line up consisted of:

George Gibson	-	Lead vocals, electric mandolin and violin
Dave Taylor	-	Lead guitar and vocals
Graeme Murray	-	Bass guitar and vocals
Mike Stobbie	-	Organ
Colin Rae	-	Drums

This short lived line up was soon to change with Ali Milne taking over the drum sticks, Brian Wood taking over the microphone and Dave Holt taking over the guitar. Not long after, Derek Forman assumed the drumming position and Craig Anderson took over the front man's job by early 1977.

The band were forced to change their name at this time due to Ritchie Blackmore forming his 'Rainbow'. For one reason or another, PALLAS was the name of choice, and the first PALLAS line up comprised:

Craig Anderson	-	Lead vocals and tambourine
Dave Holt	-	Guitar, Synthesised guitar, vocals
Graeme Murray	-	Bass, Bass/12 string twin-neck, vocals
Derek Forman	-	Drums, Percussion, Tubular bells
Mike Stobbie	-	Hammond organ, ARP, Odyssey, Crumar Multiman

This line up supported many bands at Aberdeen University including Thin Lizzy, The Damned, Slik, Kevin Coyne, Shakin Stevens etc. The band also wrote many pieces of music, which were written in the same style as Yes and Genesis, who were still to reach the pinnacle of their success. Many locals considered that these likely lads were on the verge of similar success.

However, 1977 was famous/infamous for the PUNK REVOLUTION!!! A movement which was to kill stone dead many a proficient young band, and in all honesty, probably lead to bands such as Yes and Genesis becoming "mega buck dinosaurs", their young natural successors having been driven underground. PALLAS weren't wiped out by the Sex Pistols phenomena, but entered a slightly dubious phase of their development with a change in style to what was termed "Symphonic Punk". This was a fusion of the musical proficiency and standards of the "old wave" with the pace and aggression of the "new wave". As the band's late '77 publicity so graphically puts it, "Their new adventurous approach to music led to a genetic mutation of old and new wave music in the form of a cynical futuristic 1984 (!) setting. Their menacing Thought Police appearance on stage smacks of new wave, 2nd generation Rock Music minus obligatory safety pins. Their music, driving energetic, at times overpowering, is structured with the skill and cleverness of the old wave and has been described as "Symphonic Punk".

The height of this period came on 16 December 1977 when the band recorded the first piece of plastic to bear the name PALLAS. "The PALLAS EP" was recorded at Craighall studios, Edinburgh. The tracks comprised "Reds under the Beds", "Wilnot", "Thought Police" and "C.U.U.K." This must be a true collectors item, only 700 being sold, and many became ashtrays in their old age. The EP was released in February 1978. For the next few months, the lads went around Scotland, causing consternation among some university social secretaries with their neo-nazi image.

PALLAS

RAINBOW ADD COLOUR TO ANY BOOKING

HARD rock fans in the North-East living outside the "college set" are having little joy at the moment.

Only the university and various colleges throughout the city have the facilities and cash to attract recognised bands to the area.

Unfortunately, a great percentage of fans cannot gain access to these gigs, and it is to this section of the population that the vastly underrated local band Rainbow could provide some compensation.

The band are on the verge of breaking into the college

circuit, having supported well-known groups at a few Aberdeen University gigs.

The line-up of Brian Wood (lead vocals), Al Miles (drums and percussion), Dave Holt (lead guitar, vocals), Graeme Murray (bass and vocals) and Mike Scobie (keyboards and clarinet) are all in their teens.

They have been together as Rainbow for nine months.

Most of their gigs have been confined to the country circuit and the lads have travelled as far north as Inverness and as far south as Brechin to fulfil dates.

The hard core of their act is technically progressive with a great "Genesis influence."

They enjoy performing their own compositions, but find trust, when playing at dances, these cannot be appreciated as they are mostly for listening.

Their manager, bass player Graeme Murray's father, told me that they are especially keen to play at universities and colleges anywhere in the country, as receptions at similar gigs in the North-East have been good.

The student audience enjoy

the visual act and appreciate their own material.

Songs tapes have been recorded, but not on top grade equipment. However, through a friend, the band are getting the use of a recording studio and intend sending the results to various companies.

Determined to hit the big-time, Rainbow have invested a large sum of money which for teenagers is a huge gamble. When I saw them on stage they were using over £4000 worth of gear.

One member told me they had totally committed themselves to the group. "We are determined to make it," he said.



Rainbow are now a colourful outfit

IT'S A GREAT PITY that the Aberdeen-based Rainbow are little seen on the North-East circuit.

Their manager Mr Joe Murray explained the situation to me.

"We used to deal with Bert Ewen, of Inverurie, but when he retired from the promotion business the lads decided to try and break into venues in other parts of the

country—and they have done so, very successfully."

Rainbow are almost the only North-East band to include numbers by Pink Floyd, Yes and Genesis at their sessions. Many of these are very difficult, but Rain-

bow perform them all perfectly.

Now that they are firmly established they have also begun penning their own compositions.

Usually a local group's own numbers don't go down well, as the youngsters like to hear hits they know, but Rainbow's efforts, "Joan of Arc," to which the whole group contributed, and Dave Holt's "Thinking of You" are enthusiastically applauded wherever the band goes.

Rainbow's line-up has been strengthened with the addition of Greg Anderson on vocals.

"Greg has been an outstanding success," said Joe. "He's just the singer we've

been looking for for a long time."

The line-up now reads, Greg on vocals, Mike Scobie, keyboards; Dave Holt, lead guitar; Graeme Murray, bass; and Derek Foran, drums.

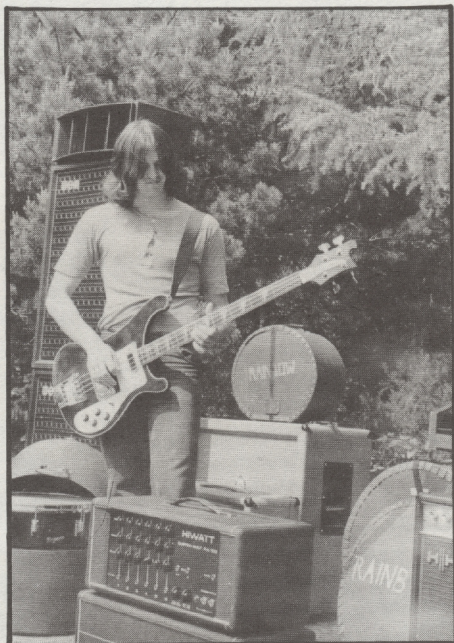
The group haven't been entirely inactive on the Aberdeen scene however. They have played the R.G.I.T. and won a few prizes and last week at the union they unveiled their new sound system.

Dave	Graeme	Mike	George	Ali
	BASS	KEYBOARDS	VIOLIN	
LEAD				DRUMS

**THE
VERSATILE
GROUP**

MR. MURRAY (MANAGER) ABERDEEN 35456

PALLAS



STOP PRESS!

Dance to

PALLAS

(Scotland's Top Rock and Pop Band,
formerly Rainbow)

And also DISCO

at DALRYMPLE HALL, Fraserburgh
on FRIDAY, October 14

8 p.m.-1 a.m.

— ALSO —

NEW DEER PUBLIC HALL
on SATURDAY, October 15

8 p.m.-1 a.m.



PALLAS

PALLAS DISC COULD GO RIGHT TO THE TOP

ABERDEEN GROUP PALLAS brought out their first record last week. It's a seven inch E.P., with all four tracks on it Pallas compositions.

They are: "Reds Under The Beds," "Thought Police," "C.U.U.K." and "Wilmot Dovehouse, M.P."

All four are danceable and listenable. Each one is unmistakably Pallas and all feature in their live sets.

What this record proves is that Pallas' music can



stand alone without the visual aspect of the band to back it up.

"Reds Under The Beds" opens up the first side—and opens it up with a bang. It leaves the uninitiated listener in no doubt about the fact that

Pallas are a very good rock band.

"Thought Police" follows, telling of a 1984 type situation, somewhat in the same vein as "Reds," but, in my opinion, a far better composition. It has one part where the beat slows down, with some very effective vocals from Craig Anderson. This part of the song lets it down as far as dancing to it is concerned, but it enhances the listening point of view.

For my money "Thought Police" is the best track on the record and the one I would have picked to start it off with.

Side two starts off with "C.U.U.K." (no, I don't know what the letters stand for). This track starts well but gets too repetitive for my liking.

Again, though, it would be a good one to dance to.

The last track on the record is the one and only "Wilmot Dovehouse, M.P." Better known just as Wilmot, this one is an old favourite of mine, telling the story of a man who



leads a double life. It's a great laugh and a fine piece of music, too—a good number to end the record.

The record production is good; the sound is good and, above all, the compositions are good. Each one has enough excitement to please rockers and punks alike.

I felt Pallas were flagging a bit before I heard this record, but now they're back among the best sounds in Aberdeen.

The disc is being sold at The

Other Record Shop in the city for £1

That may sound a lot at first, but when you consider you are getting four tracks for quite a bit less than double the price of a single it begins to sound good value.

LUNCHTIME PUB ROCK

Our second pub in this series of Saturday lunch time entertainments is the Croft, where Pallas (formerly Rainbow) held the Saturday lunchtime spot. Ideally, if you want to see Pallas at their best, with their exciting stage act, you should go along to one of their concerts either in the union, or McRobert Hall etc. Where you can get the full benefit of their vast sound effects, and Craig Anderson's stage stunts, plus lighting effects. This act in the Croft as Saturday lunchtime however is not lacking in energy, style or content, and they are well worth a visit. A warning however — they are not the most quiet band around, so unless you want to be violently blasted out of your Friday night hangover, be prepared

Pallas are:—

Craig Anderson — vocals and extraversion
Dave Holt — lead guitar, synthesised guitar, vocals
Mike Stobbie — keyboard
Derek Forman — drums
Graham Murray — bass and double neck bass/12 string

Pallas have held the Saturday lunchtime spot in The Croft for 2 years but their roots go back to 4 years ago. Their material is 80–100% original, with a theme reminiscent of George Orwell's 1984 and a futuristic society of that nature. Recently Pallas have been blamed for National Front sympathies — this they strongly deny — "It's a piss take of politics" saying that they take no aspect of politics seriously and nothing is sacred from their sense of humour (which in my opinion is black cynicism). In trying to limit themselves to one particular sphere they have built up a set of futuristic, energetic material, using strong sound effects and employing humorous, tongue in-cheek lyrics (which are the most effective aspect of their music). They are to be commended for their use of organised material playing other bands numbers was getting us nowhere, and their style combines the energy drawn from the new wave movement with the technical ability derived from playing Genesis numbers on stage before. They stress that they write everything in fun and the words of the song should not be taken seriously.

The band recorded an EP which is to be released independently about Christmas time, and which was recorded in an Edinburgh studio.

For one of the most energetic sounds around, Pallas are well worth a visit, in the Saturday lunchtime spot at the Croft (beside the Tree Tops Hotel). To get there its a 10p ride on a No.11 bus from Union Street.

JOE MURRAY

Manager

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192 DEESIDE GARDENS, ABERDEEN, AB1 7PX

PALLAS

Though some of the aspects of this period may be embarrassing to the band now, it probably resulted in the continuing drive and energy of PALLAS music since that phase.

More crucial in the formation of the "PALLAS Sound" were the line up changes in 1978 and 1979. Guitarist Dave Holt's limitations lead to the band auditioning for a new guitarist. Amongst those approached was Niall Mathewson, whose own band "Pryer" had recently disbanded. In June 1978, Niall played his first gig with PALLAS, with the minimum of rehearsal. This was to be the pattern for Euan and Ronnie too. Niall's joining the band marked a change of musical direction, towards a much more guitar orientated variety of "symphonic rock", the Thought Police image being abandoned. Interesting to note that at this time, PALLAS were mixing their own self penned numbers with covers of "Burn", "Smoke on the Water", "Won't Get Fooled Again", and "Squonk".

Following increasingly deteriorating relationships within the band, singer Craig Anderson departed, in fact not turning up to a gig. Craig had started exploring theatrics, and the band were eager to pursue this track. Local band Balroq were renowned for their frontman Euan Lowson, himself hailing from Dumbarton. He was approached, and within a week, his first PALLAS appearance was at the Cuinzie Neuk in Kinghorn, Fife, October 1978.

His audition comprised of "Bohemian Rhapsody", and "Child in Time". At a later date, he pointed out that he had been auditioned by Graeme before Craig joined!

For the next year, PALLAS made their name in Scotland, adopting a second home at the legendary Dial Inn in Glasgow where their famous rendition of "Suppers Ready" became an increasing millstone around their necks. The music biz was pricking up its ears, but no-one would commit themselves to anything so unfashionable. For reasons best known to himself, keyboards player Mike Stobbie departed to join a local pop/rock band in September '79. Good keyboards players were hard to come by and the remaining four members set to rehearsing as a fourpiece, writing "Five to Four" (about the band - understand now!) "Guess Who" "When the World Stood Still" "Procession" until a chance conversation with Derek landed Ronnie Brown the keyboard seat, recruited from a local funk/soul band!!

As usual, Ron was thrown in at the deep end, and with the minimum of rehearsal, the band played in a Musicians Union contest in December '79. Ron's joining was the last line up change and marked the beginning of a long uphill slog. It is a tribute to the stability and strength of PALLAS that they weathered the difficult times until July 1983 when the EMI deal was secured.

With the dawn of the Eighties, PALLAS consolidated their growing success in Scotland. The early months of 1980 were spent writing/re-writing material with Ronnie. The "Radio Silence" tour of Scotland in February/March 1980 featured "Five to Four" "Flashpoint" "Radio Silence", "Queen of the Deep" "Playground" "The Interview" "The Knife/Los Endos" and "Echoes".

During the summer months, the band had the use of an old church hall which enabled them to practice whenever they could, and a cohesive PALLAS style was established with the writing of "Crown of Thorns", "The Ripper", and "Heart Attack" in fairly quick succession.

PALLAS

DAVE HOLT has left Pallas.

That was the news from manager Joe Murray after Pallas played at the weekend without Dave, their lead guitarist.

His replacement is Niall Matthewson, who played lead with city group Pryer before their recent split.

New singer needed

PALLAS are currently auditioning for a new vocalist following Craig Anderson's departure.

The reasons for his leaving the group, according to manager Joe Murray, were "outside pressures."



PALLAS

PALLAS PERFORMANCE OVERCOMES EARLY START

SATURDAY LUNCH-TIME saw Pallas playing the first of a series of gigs at Ruffles—their first public gigs in Aberdeen for over a year, according to the band.

And in that year there have been changes in the band, both in personnel and, to a certain degree, music.

Their line-up now stands as Ewan Lawson (vocals), Niall Matthews (lead guitar), Mike Stobbie (keyboards), Groeme Murray (bass), and Derek Foreman (drums). Niall came from the now defunct Fryer and Ewan, their most recent recruit, from Belrog.

I thought the gig started off poorly, compared to expectations. They gave a rather uninspired treatment to a Be Bop De Luxe number. The Genesis follow-up, "I Know What I Like" proved to be slightly better, though it was still lacking.

Perhaps it was the time of day (one o'clock in the after-

noon is VERY early for the rock world), or perhaps it was the band's apprehensions about the sort of reception they would get from a home crowd. (Pallas have been a band out of fashion in Aberdeen for the past couple of years.) However, after the first couple of numbers, with a good reception from the audience, things began to pick up.

A sluggish number came as both excellent listening and a good showcase for the individual talents of the band.

Ewan's vocals are given the opportunity to stretch out in a wider variety of styles than he got in Belrog.

The first half of the gig was made up of cover versions, but the second half was devoted

almost entirely to their own numbers.

Starting off with an intro tape the group took over gradually and moved into "Crimes," followed up by "Space Minstrel" and then "Moonlight."

IMPROVEMENT

All three numbers show an improvement over their former cluttered style. They still retain an element of heavy metal, but it's tempered with a stronger emphasis on melody.

Following their own numbers they moved into "Echoes" from Pink Floyd. It's expected of them—they perform it well—and seem to enjoy playing it.

"Echoes" finished the set, as, unnoticed by band or audience, time had run out.

A final appreciative round of applause, and the first of the Saturday lunch-time gigs at Ruffles was over.

The response from the public was encouraging. Despite a less than extravagant publicity campaign for it, probably over a hundred folk turned up. Long may it continue.

New star in Middle East

MIKE STOBIE, for long the keyboards player with Pallas, is to join Middle East.

He will play his last gigs with Pallas tonight (Friday) and tomorrow, and will then be committing himself fully to Middle East.

He has been rehearsing with them already, and it is expected that the new line-up will start playing by the end of September.

Middle East's last keyboards player, Dave Kinneburgh, who also played guitar, left the band about a month ago when they decided that it was not working out musically.

"We still needed a keyboards player though," said Frank Robb, vocalist and leader of the band. "We knew Mike was one of the best in Aberdeen, and we just asked him to join. He came to one rehearsal without committing himself and it worked out well, so he has decided to stick with us."

Manager of Pallas, Joe Murray, said: "We are very sorry to be losing Mike. He's been with the band for a long time now. But there are no hard feelings and we wish him the best of luck."

He said that the band would be carrying on as a four-piece. They will be going off the road for about a month to build up a new set.

"Graham has bought bass pedals, and Niall has bought a guitar synthesiser, and we'll be writing a completely new set, getting away from the Genesis image. When we get back on the road our set will be completely made up of our own numbers," said Joe.

HEAVY metal band Pallas are back on the road again rocking with a vengeance.

Armed with a batch of new material which was written during two months off the road they are attacking the set with new enthusiasm.

Reports from one of their gigs in the city indicate that their following is as strong as ever. At the gig the reception was "phenomenal."

Joe Murray, the group's manager, who also calls himself their greatest critic, said of the performance: "I thought the band excelled themselves and I could tell you a lot of people in the crowd were more than surprised at their set."

But there was one member of the band who was more impressed than most by the audience reaction. He was their new keyboard player Ron Brown.

"I had a word with Ron as he came off stage and he said he was absolutely amazed by the reception," said Joe.

Joe in turn was delighted by his performance. "You would have thought that Ron had been playing with the band for years. The way he is picking up the music is unreal," he said.

They heard about Ron through their drummer, who found out he was a keyboard player while chatting to him at work.

He was doing a residency with a group who were playing chart material and when asked if he wanted to join Pallas he jumped at the chance.

His position in Pallas will involve a complete change in musical direction. Joe said the new songs are heavy metal in the same vein as their other material.

"During the two months off the road the guys in the band have been writing and there is quite a lot of new material."

The band have quite a busy schedule of gigs lined up and on Sunday will play their first gig down south, in Glenrothes, since keyboard player Mike Stobie quit the band to join Middle East.

DALLAS



PALLAS

Armed with these numbers, and the best of the Radio Silence set, PALLAS stormed their stongholds, and firmly established that there was a market for so called "progressive rock".

In November 1980, the lads played the Glasgow Apollo in the Battle of the Bands contest (from now on, regular readers of The Sentinel will know the text by heart!). Following from the success of the new material, the lads organised their own finance to record a live cassette album, entitled "Arrive Alive", at the Bungalow Bar in Paisley. It was recorded on the top notch Radio Clyde Mobile. 1,000 cassettes were originally pressed, and released in June 1981, with two further editions being made some months later.

The track listing was:

- | | | |
|--------|---|-------------------|
| Side A | 1 | Five to Four |
| | 2 | Queen of the Deep |
| | 3 | Flashpoint |
| Side B | 1 | Heart Attack |
| | 2 | Crown of Thorns |
| | 3 | The Ripper |

The second and third pressings contained an additional track in the form of a demo of "Paris is Burning". These original "Granite Wax" recordings with "Paris is Burning" must be the rarest PALLAS recordings.

The next move was to increase the band's following down south. Publicist Keith Goodwin was approached in February 1982 and the name PALLAS started appearing regularly in the columns of Sounds and Kerrang. Keith persuaded the band to release their first single for their own label - Granite Wax - in April 1982. Confusingly entitled "Arrive Alive", the track had originally been recorded as part of a series of demos in November 1981 at Glasgow's Ca Va studios. Having visited many record companies with the cassette album during late summer, it had become obvious that the epic style of the album needed shorter tracks to compliment it if record companies were to become more interested in the band. To that end, a hectic few days were spent exploring the possibilities of singles type material. The result was recorded in November and that two day session proved very valuable. The four tracks demoed were "Arrive Alive" "Paris is Burning" "Stranger on the Edge of Time" and a one off "live" take of "The Hammer Falls".

The band had deliberately tried to show their diversity by writing a heavy metal track, a pop-rock track, and an "electronic" track respectively. "The Hammer Falls" was not intended for release or demo purposes. It was recorded for a proposed Radio Clyde session.

The first mix of "Arrive Alive" was improved for the single. The B side was "Stranger on the Edge of Time", the experimental electronic number. The demo of "Paris is Burning" found its way onto some pressings of the cassette album. Unfortunately, the one off 'live' "The Hammer Falls" found its way onto vinyl at a later date.

PALLAS

SCOTLAND'S TOP
PROGRESSIVE BAND



PALLAS

SCOTLAND'S TOP ~~BUDE FACED~~
ROCK BAND
APPEARING AT

DIAL INN



TODAY

ALBUM
OUT NOW

AVAILABLE AT GIGS OR MAIL ORDER

▲ SIDE 1
1 FIVE TO FOUR
2 QUEEN OF THE DEEP
3 FLASHPOINT

ALL TITLES WRITTEN AND ARRANGED BY PALLAS

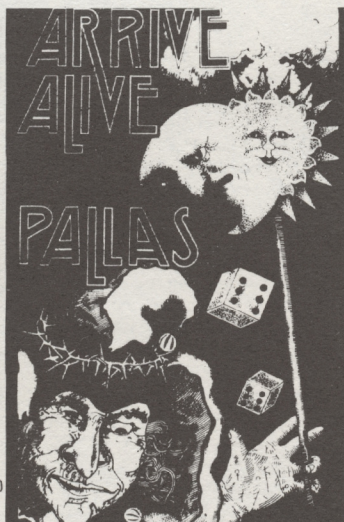
PRODUCED BY BRIAN YOUNG

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PALLAS

ARRIVE
ALIVE

STEREO
GWLP
001



ARRIVE ALIVE

▲ SIDE 1
1 FIVE TO FOUR
2 QUEEN OF THE DEEP
3 FLASHPOINT

▲ SIDE 2
1 HEART ATTACK
2 CROWN OF THORNS
3 THE RIPPER

PALLAS

EUAN LOWSON - VOCALS
GRAEME MURRAY - BASS, 12 STRING,
BASS PEDALS, VOCALS
NIALL MATHEWSON - GUITAR
RONNIE BROWN - KEYBOARDS
DEREK FORMAN - DRUMS

PALLAS CREW - MIKE - SOUND, WHIZ - LIGHTS,
KEITH LARRY ROD

RECORDED LIVE IN SCOTLAND APRIL 1981
MIX DOWN AT CA-VA STUDIOS GLASGOW

PRODUCED BY BRIAN YOUNG

ALL TITLES WRITTEN AND ARRANGED BY PALLAS
COVER BY HILARY EASTON

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PALLAS are Aberdeen's longest surviving rock band — first formed over five years ago, they've built up a strong reputation in Scotland and can boast of sell-outs at whichever venue they play, be it the Bungalow Bar, Paisley, the Quince Nook in Kinghorn or the Glenrathes Rethes Arms.

The frozen north scenario of Aberdeen is hardly the most ideal of bases for a group — but Pallas have managed to overcome the 'inherent distance problem' and build up a following by converting a touring coach to provide room for gear, sleeping, cooking and seating.

A five piece, Pallas comprise Euan Lowson (vocals), Niall Mathewson (guitar), Ron Brown (keyboards), Graeme Murray (bass) and Derek Forman (drums).

The band's bag is far away from basic thrashalong metal — believe it or not, in the past they've been compared to such outfits as Genesis, Rush, King Crimson and Alice Cooper. I can't quite figure out where of Vincent comes into the scheme of things, but the first three are accurate enough. I'd tend to add ELP and Limelight to that list and also register my surprise that the name Fruupp hasn't yet been mentioned — but

then again that's probably because no-one remembers them.

Pallas recently released a cassette-only package entitled 'Arrive Alive'. Recorded in concert at the aforementioned Bungalow Bar, the tape only contains six numbers but still manages to run for well over an hour. Nonetheless, tracks are regularly featured on Radio Clyde rock shows and a national distribution deal is being worked out with Fast Product of Edinburgh.

Specialising in lengthy, musically, operatic (and occasionally turgid) epics, Pallas aren't exactly my particular bowl of gruel — but I can see fans of overblown UK-style pomp becoming pretty worked up about the band.

It's hardly lightweight stuff: 'Five To Four' is a 'fable-type' song recounting the history and hopefully the future of the group; 'The Ripper' was written before Mr Sutcliffe's arrest and is intended to be an 'insight' into the killer's mind; and 'Heart Attack' concerns itself with nuclear devastation.

If you're intrigued, Pallas can be contacted through Granite Wax Records at 91 King Street, Aberdeen AB2 3AB. — GEOFF BARTON

PALLAS

the Sentinel

THE PALLAS NEWSLETTER



MARCH/APRIL 1982

ARRIVE ALIVE IN LONDON

As you are probably aware, PALLAS have recently played a number of London dates, this mini-tour climaxing with a prestige gig at the Starlight, West Hampstead with local heroes MARILLION.

The Starlight date saw the band receive a rapturous reception from the enthusiastic full house, many of whom were there primarily to see Marillion, we are still getting letters from these new converts.



Following from the success of this venture you can see both Pallas and Marillion in action together at the Mayfair on Sunday 2 May. See below article.

The main purpose of the trip down South was to put the Band in the shopwindow for the 'Business people' who have been taking an interest in PALLAS over the past few months, more news of these developments later.

As a result of a publicity deal concluded in London, and by impressing several prominent music journalists the good news is that SOUNDS and KERRANG are to be doing a live review of the band on our next gig at the DIAL INN!

We trust that you'll all come along and help put Glasgow, Scotland and Pallas on the map!

Thanks and see you soon,
Graeme Murray.

PALLAS, the Scottish hard rock band, survived without major injury when their tour bus crashed off the road at the weekend, hurtling through a brick wall before coming to a dead stop. The band, undaunted by the shoddy performance of their vehicle, managed to continue their tour by hiring a fleet of taxis. Rock'n'roll eh?

MAYFAIR 2nd MAY

One of the results of the English tour was an association with the band MARILLION, recently featured in SOUNDS, whose music is in much the same category as that of Pallas. Marillion will be on tour in Scotland shortly, and Pallas have arranged some prestige gigs with them. The Glasgow date will be at The MAYFAIR in Sauchiehall Street on SUNDAY 2 MAY.

This should give Pallas a big Glasgow following a chance to see them at a venue more suited to their elaborate stage show, and a chance to see another band that plays real music too.

Tickets for this event are available by Mail Order or at gigs, but demand is expected to be great, so order your tickets now.

the Sentinel



THE PALLAS NEWSLETTER

JULY

NATIONAL RELEASE FOR SINGLE

The Arrive Alive single is now available from all record shops thanks to a distribution deal between the bands' own label, 'Granite Wax' and Pinnacle Distribution. Simply quote the serial number GWS001 and Pinnacle, and your shop will get it within a week. Meantime the single and other merchandise will continue to be available by mail order or at gigs.

ARRIVE ALIVE ?

The title of the album and single was always supposed to be slightly tongue-in-cheek, but the irony has become too strong to laugh about of late.

You'll remember the sad state of 'Vic' the bus the last time we played here, and since then we have been beset with further transport problems, including a breakdown on the way to the Dial Inn, on cup final day! Hopefully all is well now and to compensate for the recent let-downs, we'll be back again on the 7th August.



LONDON DATES

Following on from the success of the London dates, Pallas played in February, a new London tour is being arranged for the 3rd week of September with an appearance of the famous MARQUEE CLUB being on the cards.

Further details will be available through SOUNDS at a time nearer the event. Also watch out for Pallas articles in SOUNDS, KERRANG and METAL MANIA over the coming weeks.

EDINBURGH ROCK

Pallas are to be the special guests of Grand Prix at the Grand Edinburgh Rock Festival to be held at the Nite Club in the Edinburgh Playhouse on Monday 2nd August. The event runs from 7pm to 2am and features 2 other bands plus Headbanging and Miss Wet 'n' shirt competitions. We'll be glad to see any Glaswegians who can make it there!

PALLAS

“ARRIVE ALIVE”

PALLAS

PALLAS

Following the association with Keith Goodwin, PALLAS arranged their first English dates in February '82, including Leicester Electric theatre before an audience of four! The dates marked an association with English prog rockers Marillion, with PALLAS playing with them at the Starlight Club, London. As Marillion were interested in playing Scotland, PALLAS organised a Scottish tour for them in April and May when Marillion supported PALLAS at the Glasgow Mayfair and Aberdeen Venue.

Immediately prior to these dates, Vic, the faithful tour coach, had crashed through a wall at the Sunderland Mayfair, and had to limp to Glasgow in order to keep an appointment with Phil Bell and Geoff Banks who were to review the days gigs at the Dial Inn. Phil's article was to appear six months later in the bands first Sound's feature.

This feature hit the streets the same day as the band played their first of many gigs at the Marquee Club in London, September 22nd, 1982. This 1,000 mile round trip marked the transition from Scottish hopefuls to national status, albeit at the bottom of the ladder. From then on, PALLAS received numerous reviews and increasing interest from a gaggle of record company A&R men. By the 2nd and 3rd gigs at the Marquee, the guest list read like an A&R man's convention. Unfortunately, the most important gig suffered from several technical problems with the P.A., and though the band received a refund, this couldn't make up for the bad impression given to the record companies. However, manager Harry Maloney took interest in the band, and became the band's manager in December.

By the start of 1983, the demand for PALLAS material was such that their "Arrive Alive" album was re-released in an abridged form on vinyl. For totally mysterious reasons, the inferior first mix of "Arrive Alive" was featured instead of the approved single version.

The new running order was:

- | | | |
|--------|---|-------------------|
| Side A | 1 | Arrive Alive |
| | 2 | Heart Attack |
| | 3 | Queen of the Deep |
| Side B | 1 | Crown of Thorns |
| | 2 | The Ripper |

The album graced the "Heavy Metal" charts for many months, and sold a respectable 10,000 copies.

This release and the band's increasing success at the Marquee lead to a national club tour, including a further five dates at the Marquee. A second single was needed, and a new version of "Paris is Burning" was recorded. Unfortunately there was no time for a B side to be recorded and "The Hammer Falls" from the November '81 session was used, much to the band's disapproval. The song was incomplete, under produced, too fast and more importantly, featured Graeme as lead vocal rather than Euan.

First single from Pallas

FOLLOWING THE SUCCESS of their cassette album, "Arrive Alive," Aberdeen's most durable band, Pallas, have released their first single.

It went on sale in Aberdeen record shops two weeks ago and is due to be released nationally this week.

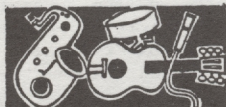
The "A" side of the new disc is also titled, "Arrive Alive."

It is typical Pallas and will be instantly familiar to all those who have heard the band's live set.

The "B" side, however, may come as a bit of a surprise to their fans.

Called "Stranger On The Edge Of Time," it is far removed from the usual Pallas sound, having an appeal all of its own.

"Stranger On The Edge Of



Time," has never been part of the Pallas live set.

The disc was recorded at the Ca-Va Studios, in Glasgow, and produced by Brian Young. It is released on Pallas's own Granite Wax label.

"We are delighted that we have managed to arrange a national distribution deal with Pinnacle Records, one of the main independent distributors. It is quite a coup for us," Pallas bass player, Graeme Murray told the "Journal."

"It means that there should be a copy of 'Arrive Alive' in most of the main record shops in the country."

Pallas have been working hard recently, gigging in Glasgow and Edinburgh.

They've also played a success-

ful concert at the Venue, Aberdeen, last week along with Marillion, a band with a similar sound to Pallas, whom they met in London.

"We aim to slow things down a bit at the moment so we can get down to writing some new material," said Graeme.

What of the future?

"Well, first there was a heavy metal comeback and now progressive music is coming into its own again, so things look hopeful," said Graeme.



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SPECIAL GUESTS

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BAR TILL 2-
TICKETS AVAILABLE AT THE MAYFAIR
& ON THE NIGHT
BRUSH UP NOW



Busy day for Pallas

THIS SUNDAY will be a very busy day for Aberdeen progressive group Pallas.

Lunchtime sees them in action at the Amatola Hotel and later the same day they play an evening concert at the Copper Beech.

Pallas are the first band to play a Sunday lunchtime gig at the Amatola, but it is thought that these sessions will become a regular feature at the hotel.

It's not a new idea because until a few years ago it was possible to hear bands playing at various venues throughout the city early on Sunday afternoons.

Maybe it will catch on again.

Meanwhile, Pallas are generating a lot of interest from the national music Press and record companies.

Their current independent single "Arrive Alive" is selling well.

"We aren't spending a lot of time on the road at the moment because we are still writing material for our new set which is based around one of our recent numbers, 'Atlantis,'" Pallas bass man Graeme Murray said.

I heard Pallas in action at the Bowl recently and they haven't lost their touch. Their lyrics are their greatest asset, and the music and stage show really bring them to life.

PALLAS



PALLAS



WITH THINGS
AS THEY ARE,
EDAN; YOU
REALLY OUGHT
TO CHANGE
YOUR SOCKS
A LITTLE MORE
OFTEN...



OTHERWISE,
IF THE WORST
SHOULD COME
TO THE
WORST...



...NO ONE IS
GOING TO
INVITE US
INTO THEIR
FALLOUT
SHELTER!



EUPERMAN...!



OUR HEROES!

PALLAS

the PALLAS sentinel



Pallas are now in the middle of their September/October tour dates which include playing London's Marquee for the first time. Other dates of note coming up in October include a guest appearance at the Edinburgh Rock Festival, and another special night at the home gig, The Venue, Aberdeen.

The current tour marks the airing of new numbers for the "Atlantis" set, which have been written over the past few months to further develop the musical and lyrical ideas from the epic closing number of the same name. (You'll find more about the set elsewhere in the Sentinel).

During this busy period of writing/rehearsing/touring the band has also heard that their recent single "Arrive Alive" has been included in the forthcoming compilation album from Heavy Metal Records:- "Heavy Metal Heroes Vol 2", which should bring Pallas music to its widest audience yet. Whether you'd classify Pallas as a Heavy Metal band is up to you!

As you can see we were having an interesting time at the moment, and we've been generating a great deal of interest in certain quarters. Lets hope you're interested too and that we'll see you again, soon.



ATLANTIS ARISING TOUR 1982 SEPTEMBER DATES

THURSDAY	16	ABERDEEN	THE VENUE
FRIDAY	17	PACKING UP READY TO LEAVE	
SATURDAY	18	GLASGOW	DIAL INN
SUNDAY	19	TILlicouLTRY	OCHIL HILLS
MONDAY	20	STAFFORD	RIVERSIDE
TUESDAY	21	LONDON	LEISURE CENTRE
WEDNESDAY	22	LONDON	MOONLIGHT
THURSDAY	23	T.B.A.	MARQUEE
FRIDAY	24	MILTON KEYNES	LONDON AREA
SATURDAY	25	CHESTERFIELD	GLADIATORS
SUNDAY	26	NOW WERE GOING HOME	RIPINGTON TAVERN

ALWAYS CHECK BEFORE TRAVELLING

PALLAS

PALLAS really showed their class at their last gig at the Venue.

Progressive rock may not be terribly fashionable at the moment, but when it is, these musicians will be at the top of their league.

They show a determination and fire which comes across in their music and is

epitomised throughout by vocalist Ewan Lowson.

My only disappointment at the performance was the failure to put their new set together before setting off to headline at the Marquee, in London.

However, to hear their old set with a few injections of new material was enough for me. Following "Arrive Alive" (sheer class) and "Queen of the Deep" (rock with a purpose), they played a new track, "In The Cell."

This demonstrated wholeheartedly the genuine commitment shown by Ewan Lowson and the rest of the band.

Time sailed by and it didn't seem long before Pallas had to bid farewell, but the crowd did manage to get them back on stage to play one of their old favourites, "Crown Of Thorns."

After the finale I spoke to Graeme Murray (bass guitar).

As Pallas are one of the established groups on the local music scene I asked if he could give any advice to young bands from the experiences he has had.

"My advice to anyone starting is—learn the hard way. You'll know what it is all about when you have to hump gear about at 3 a.m., when your legs ache and your eyes are on the verge of closing. Or when your head is splitting when you sing or play—that's what it's all about."

As for their trip to London, the band are hopeful that the right people will appreciate their music.

Graeme added, "We're experienced enough to know that we cannot expect the world from this trip to London, as we have been let down in the past, so we know the score."

Let's hope the band do get the break their music deserves.

Pallas Marquee

WHAT A pleasant surprise! Spurred on by the chequebook eyes of A&R spies and a craving for revenge on my pen's cutting edge, Pallas are realising their potential to expand like a balloon and float towards success on the crest of another wave of progressive popularity.

This gig bore the conviction that was sorely lacking in the Scottish shows I saw earlier this year, this had the cool confidence and calm carved-in professionalism that asked with determined politeness rather than earlier ludicrous gibberish: Sign us.

"Queen Of The Deep", after the 'Stingray' theme tune intro tape, is the embarkation point with its airy, hallucinatory 'submerged section' before poignancy fountains forth in the anti-nuke 'Heart Attack' and 'Crown Of Thorns'.

Talent scouts twitch at 'Arrive Alive', the dirty money single contender and the abbreviated set is completed by the epic fantasy 'Atlantis', preceded by the musical monolith 'March On Atlantis' instrumental, and climaxing with the kind of impassioned sing-song — "All the world now join hands as one" — that instantly conjures up aircraft hanger expanses of human arms being raised in everlasting unity!

Judging by peakpoint 'March On Atlantis', the only addition since springtime, and having been told that an entirely new set is in these Aberdeens' pipeline, Pallas' navigation seems to be steering towards a

new plane of technical/composing fluency.

Imagine a techno metal/Crimson/Yes mixture and you'd be pretty close to the plonky, chunky sound of Graeme Murray's bass, the raunching, whining, whistling or rippling Niall Mattheusson guitar, Derek Forman's sparkling drum propulsion and Ronnie Brown's choral or tinkling or bobbing keyboarding. With Brown's timekeeping the exception to the rule, the musicianship reduces Eighties rock standards to rubble.

Much lambasted frontman Ewan Lowson went through his lightning costume changes — buccaneer baggies scraggy jump suit, snazzy Fonzie leather, tatty cape and mirrored

casque — with comfortable ease, and his singing has assumed more identity and virility.

Judging by the gratified reaction at this imperative ladder-climbing gig, Pallas' fortunes are on the way up. If they can make a return visit soon, they should find themselves spearheading the Good Music Rock revival next to Manilow.

PHIL BELL

marquee

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HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

PALLAS

the PALLAS sentinel

November gets off to a hectic start with the band's second gig at the Marquee on Monday 1st. The night before, Pallas fulfill a long-standing booking at the Edinburgh Playhouse for the Radio Forth Halloween Ball, and then speed through the night on the 400 miles to London!

The first Marquee gig proved to be extremely successful and it is hoped that the return date will add to the momentum. As a result of the September date, Pallas are to be featured in forthcoming issues of Melody Maker, Kerrang and Record Mirror, other developments are presently more hush-hush, - watch press for details.



November also sees the re-release of the Cassette - Album, "Arrive Alive". As a result of the interest caused by the recent English tour and Press reviews, the original pressing has now sold out and a second edition is being made. The new version features an additional, previously unobtainable studio recording of the popular "Paris is Burning". Release should coincide with the Marquee date or shortly after. Also available by mail order. (JESTER MINUTE! The album and cover first came out in 1981, imitation - the sincerest form of flattery?)

Another release of interest to followers of the band is the Heavy Metal Heroes Vol. 2 album, on Heavy Metal Records. The band's last single, "Arrive Alive" is featured along with tracks from other up and coming bands. Release is set for mid November.



PALLAS

PALLAS
London Marquee

I SUPPOSE there could be no greater compliment than to have Fish, the lead singer with Marillion, standing in the crowd watching Pallas and nodding his head, as though to say "Not bad, not bad".

Yes, Pallas were pretty triumphant. I have to repeat that their music is not precisely my cup of meat but, at the same time, you have simply got to stand back and admire their sheer musicianship and the fact that they are brilliant at what they do.

In addition they did two numbers at the Marquee which, despite my prejudice against the band, were outstanding by anyone's standards. "Atlantis" is a tour

de force in anyone's book and, despite the fact that people tend to compare the band to Genesis or Yes, I found myself thinking of Canada's finest, Rush.

They're a fortunate band in that they have a front man of the stature of Euan Lowson and a "back-up" singer like Graeme Murray who has a startling range and depth of power. On "Atlantis", Graeme led the chant-along chorus with a skill and a panache that would not have

disgraced Luciano Pavarotti on stage at the New York Met.

It's true that Pallas can find themselves lost in the mire of pretentiousness and pomposity, particularly on songs like "Stranger On The Edge Of Time" and "Crown Of Thorns" and yet they always have the saving grace of the impish nature of Lowson and their all-round skill at playing.

They showed their macho man side on "Arrive Alive" which, quite correctly, their PR man Keith Goodwin defined

as the nearest they'll ever get to heavy metal. They showed their darker side on the genuinely chilling "The Ripper".

I think I'll be having nightmares for the next three months just thinking about Euan in his "dirty old man" mask and the way he sang the chorus to the mask, thus demonstrating that theatricality can be effective and not merely posing.

As yet Pallas are not signed by a major record company which, to me – even as a non-committed observer – is astonishing. They have songwriting ability to spare and musicianship sufficient for half a dozen bands.

You know what? I think they're converting me. –

BRIAN HARRIGAN

Rushing to the Pallas



EUAN LOWSON: he enjoys a spot of fishing

Euan the juggler

PALLAS Marquee

THE VOLUME of this, the first of six so-far scheduled Marquee gigs this year for these Aberdonian Progressives of Power, was violently unbearable.

A soddin' shame, a sad legacy from my first encounters with Pallas last summer, and one I long to see corrected.

Musically, the band are advancing. Arrangements are improved, though not perfectly honed yet for tunes still drag interminably up to ear-cracking crescendos ("Crown Of Thorns", "Atlantis") or linger through digressing sections that suspend the songs ("Arrive Alive", "Queen Of The Deep").

The lavish Niall Mattheusson guitar lashings, the gruff Graham Murray bass, Ronnie Brown's tightened keyboarding and Derek Forman's cracking drumwork have found a roaring epic identity, so overwhelmingly over-the-top

and exaggerated it makes you smile.

Pallas' true entertainment value, you see, is in the combination of the manic musical melodrama and frontman Euan Lowson's calculated theatrics.

The Bogart-mac accompanying the Gallic inflections of a revived oldie gem, "Paris Is Burning"; the mock crucifixion, blood spewing from his mouth in "Crown Of Thorns"; the shiny new cape and mirror-helmet in "Atlantis"; and the rape victim vestment/rapist faces in "The Ripper".

All are intended to draw disgust or amusement, sadness or happiness but at least a definite reaction from the audience, and amply do so.

Let's hope the news that Pallas at last intend to pack in their day jobs next month is the long-awaited reflection of convictions the record biz has been waiting for.

PHIL BELL

PALLAS

PALLAS

ARRIVE ALIVE Cool King CKLP 002

THERE'S one indisputably good thing about progressive bands – they usually find it impossible to write songs any shorter than about seven minutes, so writing out an album track listing is a short and pleasant chore.

For the benefit of titlephiles, this collection consists of "Arrive Alive", "Heart Attack", "Queen Of The Deep", "Crown Of Thorns" and "The Ripper".

See? No problems at all for the writer, the sub, the printer or the reader.

The problems lie in listening to them. This is particularly true of Pallas who, despite my musical prejudice against them, have struck me in the past as a convincing band on stage.

On record it's a slightly different story, despite the fact that this is a live album. I guess I'm going to have to repeat that I find them all consummate musicians and I've got particular praise in store for Graeme Murray who has an excellent voice and plays bass and 12 string guitars like a modest genius.

However, I don't believe that's enough. What Pallas lack here is the sense of drama which they display well on stage, courtesy of their strong visuals and the thespian abilities of singer Euan Lowson. I'd never realised just how long both "Queen Of The Deep" and

"The Ripper" really are.

Yet, "The Ripper" shouldn't feel long at all since the subject matter – the title explains it – and the lyrics are strong and arresting.

Nope, the difficulty is that Pallas obviously found it impossible to cut any of their songs down to size. Now, I know that they feel they need room to develop themselves and I'm aware of their penchant for musical symmetry and use of the reprise.

But they could benefit from the services of an impartial observer who could point out weak areas where a bit of judicious trimming down would positively strengthen them.

This album was recorded in 1981 and was originally available as a live cassette. I've seen Pallas a couple of times recently and they've developed as a group. But they still like to keep their songs long. So I don't think that because the record is two years old (strictly speaking) any of my arguments are invalidated.

Nevertheless I reckon they're up alongside Marillion in the so-called progressive revival with the rest languishing in the Second Division. I just think Pallas have the potential to be so much better.

BRIAN HARRIGAN



PALLAS "Arrive Alive" (Cool King CKLP002) ***

MY FIRST reaction on hearing of this elpee was to uproot everything in search of my early Genesis albums just to confirm the similarity and to exercise my somewhat dodgy judicatory 'skills' in discerning, for my own behalf, whether this '83 style 'progressive pomp rock' (remember that, man?) is a worthwhile venture or merely a superficial resurrection job.

'Arrive Alive', recorded live north of the border in April '81, certainly captures the mood of 'Nursery Cryme'-era Genesis with five slightly meandering multi-sectioned musical melodramas, cleverly arranged and smoothly executed. Half a dozen or so listenings produced some good signs, although I find it disconcertingly easy to lose interest in them in places as the songs begin to ramble.

On the plus side, however, there's 'Heart Attack', relaying

to us with an admirably clean, tight and melodic sound, carrying a couple of memorable softer moments composed of trickling six-string guitar tickles and sighs of synthesizer which evoke the inevitable (yet again) Genesis comparison. Also, there's the live fave 'Crown Of Thorns', a little less effective on record I'd guess but nonetheless pleasant on the lugs, building into a racey climax.

On the negative side, there's the wandering 'Queen Of The Deep' which has its moments but ultimately fails to create a lasting impact and 'The Ripper', a sneering, cynical tale of a morose misanthrope (couldn't be Peter Sutcliffe could it?).

Of the remaining ditties, I'm not too sure but, overall, I'd say that 'Arrive Alive' is a praiseworthy representation of the band's live show. Despite the fact that Pallas rely heavily on the visual effects to provoke reaction from their audiences, this album merits more than just a slap on the back for producer Brian Young.

MARK PUTTERFORD

PALLAS

However, there were more important things to worry the band than that single. Pinnacle records who distributed the album and single had supposedly come up with a recording contract, which subsequently never materialised. This had only been accepted after prolonged negotiations with major companies, notably Polydor, had fallen through. Armed with this non-deal, negotiations had taken place with Eddy Offord with a view to producing the album based on Atlantis and arrangements had been made to travel to the States after the support tour to Uli Roth's Electric Sun at the end of May.

However, the finance never came through. The summer months very nearly saw the demise of the band. More misleading negotiations with Polydor proved fruitless. Manager, Harry Maloney, continued working away feverishly but time was running out as money had already run out some months previously. Living on nothing other than a wing and a prayer, morale was at an all time low. With Eddy regularly phoning asking for the lads to come over and no chance of actually getting there, and Harry's optimistic yet deal-less phone calls, Graeme dreaded picking up the receiver. However, on one occasion that he did, the news was, at last, good. EMI had taken an option deal on the album. The band could record the album they'd planned for so long, and as long as it was up to scratch, EMI would release it.

Prior to leaving, the lads played a nerve wracking Reading Festival, which was also recorded by the Friday Rock Show. Immediately after, the band were flown to Atlanta, Georgia to record "The Sentinel".

A very short time after returning from the warmth of a Georgian autumn, PALLAS embarked on the 'Brave New World' package tour which was to have been their most extensive to date. However, the cold damp British winter took its toll on the occupants of their tour-coach, resulting in a 'flu epidemic which caused complications to a throat condition which had already been giving singer Euan Lowson some problems. This unfortunately lead to the cancellation of the tour 2/3rds of the way through. The year ended on a happier note with the official announcement of the EMI deal.

The rest of the story can be found in back issues of The Newsletter, starting from Volume 2, issue 3.

P A L L A S 1984

Euan Strachan Lowson	Vocals
Graeme Bruce Murray	Bass, 12 string, bass pedals, vocals
Niall Mathewson	Guitars
Ronald Brown	Keyboards
Derek Forman	Drums

PALLAS

ULI ROTH

Electric Sun

+PALLAS

PREMIER BRITISH DATES

BIRMINGHAM ODEON FRIDAY MAY 20TH 7.30

TICKETS FROM BOX OFFICE TEL: 021 616 4101

NEWCASTLE CITY HALL SATURDAY MAY 21ST 7.30

TICKETS FROM BOX OFFICE TEL: 021 616 4101

HAMMERSMITH ODEON MONDAY MAY 23RD 7.30

TICKETS FROM BOX OFFICE TEL: 01 746 4001 & LOCAL AGENTS

TICKETS £4, £3.50, £3



Alive and kicking

PALLAS, Scottish progressive rockers, headline their first nationwide tour to promote their 'Arrive Alive' LP which is released by Cool King this month (through Pinnacle) as a potboiler until their new album is ready later in the Spring.

The tour starts at London's Marquee on February 18 and other dates are confirmed at Manchester University 19, Edinburgh Nite Club 20, Galashiels College 24, Middlesbrough Cavern 25, Liverpool Dingwalls 26, London Marquee 28, Bristol Granary March 1, Hull Dingwalls 2, Scarborough Taboo 3, Sheffield Dingwalls 4, Newcastle Dingwalls 5, London Marquee 11, Retford Porterhouse 12, Manchester Gallery 17, Coventry General Wolfe 18, Dudley JB's 19, London Marquee 26.

PALLAS

HULL
38, 46 George St. Hull
Tel: 0482 500411

FORMERLY THE BIER KELLER

WED 23
THE PINKEES

THUR 24
SOUTHERN DEATH CULT

FRI 25
BIG COUNTRY

SAT 26
52ND STREET

WED 2
PALLAS

THUR 3
PETER & the TEST TUBE BABIES

SUPPORTED BY
NEWTOWN NEUROTICS
+SGT. STONE

FRI 4
HEFTY ROCK NIGHT

SARACEN

SAT 5
KEVIN COYNE

COMING SOON

SAT 19
FROM USA
FABULOUS THUNDERBIRDS

MON 21
THE DAMNED

BRAVE NEW WORLD

featuring

PALLAS SOLSTICE TRILOGY

December

- 1st LIVERPOOL Royal Court
- 2nd COVENTRY Polytechnic
- 3rd LEICESTER University
- 5th CARDIFF New Ocean Club
- 6th LONDON Lyceum



Prog rock tour grinds to a halt

THE PALLAS/Solstice/
Trilogy 'Brave New World'
tour ground to a halt two
thirds of the way through
last week when Pallas
singer Euan Lowson (also
contracted bronchitis &
laryngitis which
aggravated an already
severe throat prob-

Lowson was ...

PALLAS



PALLAS



COPYRIGHT EMI RECORDS (UK) - PHOTOGRAPHER: PAUL COX

PALLAS



PALLAS

THE PALLAS SENTINEL

PROGRAMME FOR 1984

THE SENTINEL NEWSLETTER

The Newsletter is mailed out six times a year on roughly a bi-monthly basis. Exact issue dates will depend on tour dates, release dates and other newsworthy events. Each issue will contain regular features such as band and personnel profiles, competitions, question and answer service etc, and one or two main features.

The anticipated mail-out schedule is:-

Issue 5	late April	1984	Issue 9	late December	1984
6	late June	1984	Issue 10	late February	1985
7	late August	1984	Issue 11	late April	1985
8	late October	1984	Issue 12	late June	1985

ADVANCE INFORMATION

The Membership subscription also provides for a few mail outs in addition to the regular Newsletter, giving advance notice of tour dates and release dates.

SENTINEL MERCHANDISE

Fan Club members will be offered an exclusive range of mail order merchandise, and, it is hoped, tour merchandise at certain times.

QUESTION AND ANSWER SERVICE

Members can receive answers to specific questions from band members by sending an SAE. Please keep the questions short, and remember that there could be delays in getting round to writing due to touring etc.

NEWSLETTER BACK ISSUES

From MAY, the following back issues of the Newsletter will be available. Please do not write for them until May, and please keep orders and cheques separate from Merchandise orders, full details will be found in the April Newsletter.

Back issues to be available

Volume 2 Issues 1 to 5, Volume 1 Issues will be incorporated in the Handbook

LYRIC SHEETS

From MAY, lyric sheets for all Pallas numbers will be available at 10p per sheet. Full details will be found in the April newsletter.

PALLAS



COLLATION: MIKE B

TYPING : RHONA

PRINTING : ABERDEEN PEOPLE'S PRESS

PUBLISHED BY THE PALLAS SENTINEL

PALLAS

PAGE 28

